

SAN FRANCISCO ART ASSOCIATION BULLETIN

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Italian Old Masters Gallery.

Golden Gate International Exposition.

The Arts Building at the Fair

BY DR. GRACE L. McCANN MORLEY

THE TRADITIONAL American World's Fair has always included an art exhibition. Frequently these exhibitions have had a stimulating effect on art throughout the country and an influence prevailing for years. Certainly the Panama-Pacific Exposition of 1915 had a profound influence on art in California. The difference between the period before and that of 24 years after is best measured perhaps by the fact that with one or two exceptions all paintings and sculpture used to decorate the grounds in 1915 were done by imported artists, while in 1939 all such work has been done by artists resident of the Bay Region, many of them Art Association members. The growth in art in this region certainly owes much to the earlier Exposition. It is not to be doubted that the present Exposition will sow as fertile seeds in regard to art.

Rich as the grounds are in excellent and stimulating examples of mural and sculptural designs planned and placed to meet given architectural problems, it is in the Arts Building that visitors will go to find art pleasure and instruction. This is the East Hangar, adapted and transformed at great cost, to make the most modern of galleries for the diverse display required by such varied objects as Italian Old Masters, wood sculptures and feather cloaks from the South Seas, the most sophisticated of modern costume and furni-

ture, and the vigor of contemporary painting and sculpture.

The exhibition is as varied as that. It is the realization of a project to give a survey of art, in its past and present, and in its application to life today, that should have top quality throughout. Mr. Herbert Fleishhacker, Chairman of the Fine Arts Department, gathered together a corps of experts to put this plan into effect. Ambitious for the Exposition, he was content with only the best person in the field, and when there was no one available here he called to his aid leaders from other places.

For example, the dynamic and original interior design of the building which provides such effective display and an easy and logical flow of visitors through the galleries of the various divisions, is the work of Shephard Vogelgesang. Mr. Vogelgesang is a veteran of the two Chicago Expositions, where he was in charge of interior color the first year and Chief of Color for the whole plan the second year. The knowledge of Exposition conditions has been of use to him here, and his great knowledge of color has made the galleries a delight to see as abstract color patterns and a continuous refreshment to spirits wearied by too much walking and looking.

Similarly, for choice of objects, experts were summoned for each division. Langdon

Warner, of the Fogg Museum, Harvard University, outstanding authority on Japanese art, responded enthusiastically to the opportunity to gather a Pacific Cultures exhibition in which the arts of the peoples who live or have lived on the shores of the Pacific Ocean should be brought together in one great survey. So it is that now the Exposition is open the finest work of Japan and China finds its place in the same series of galleries as the art of Ancient Mexico and Peru, and the art of the Northwest Coast American Indians and the Polynesians and Melanesians of the South Sea Islands. No such exhibition as this has before been assembled and it offers a significant survey of these arts (some of which appear related), which have developed to an individual greatness entirely outside the familiar European Renaissance tradition.

This Renaissance tradition is as brilliantly represented in the Exhibition if one turns right instead of left on entering the building. Here are the Old Masters, which Dr. Walter Heil, Director of the California Palace of the Legion of Honor and of the M. H. de Young Museum, prevailed upon European Governments to lend. Botticelli's *Venus*, Michelangelo's *Madonna and Child* and Raphael's *Madonna of the Chair* are paintings that California art-lovers have in the past cheerfully voyaged six thousand miles as on a pilgrimage to see. They alone would form an art exhibition worth lingering in. They are accompanied by over a hundred other canvases, by less impressive names perhaps, but equal in their own quality which trace the story of the European art from Italy through Flanders and Holland and France to England, to culminate in that great creative renaissance of 19th century France. This 19th century gallery has a very carefully selected group of the most important artists represented by typical and fine examples.

The Contemporary art section includes the painting and sculpture of a representative group of European countries, with work chosen for the most part by official committees or juries at Dr. Heil's invitation. It is a most instructive showing, not without many suggestions for the American artist and student of art. One gallery is devoted to contemporary European painting and sculpture lent by galleries and collections in this country. It brings together the highest expression of Contemporary Europe in works of splendid quality to form a sort of apotheosis of all that European art tradition has developed during the last quarter century.

Finally, the fine arts sections close with the

Fantasia Pacifica Theme of Parilia

THE BEAUTY of the Pacific Ocean's lands, waters, people and all of their myths has been drawn into the theme of the Seventh Parilia, date of which has been set for Friday, April 21.

Location of the Parilia this year will be the Civic Auditorium.

The theme name selected by the central committee and the artists is "Fantasia Pacifica."

Period of the story runs from prehistoric time to the present. Races represented are those of the entire Pacific Basin. Costuming of both pageant and ball participants has consequently been given a wide latitude.

Briefly, the pageant theme of Fantasia Pacifica is: "In prehistoric time a giant octopus held down the sky and all was in darkness. After the Gods killed the octopus, light illuminated the world; then, birds, animals and man were created. These events were cele-

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division that is perhaps the most interesting of all to students of art: the Contemporary American section. There are 66 Californians among the 420 canvases. It is a superb showing, that makes one proud of the vitality, the sincerity and the workmanlike standards of the artists of the United States. Mr. Roland McKinney, formerly director of the Baltimore Museum, sought out new and interesting work not yet discovered to publicity or 57th Street dealers by careful visiting of original exhibitions. Many names are new, therefore, and some styles are unfamiliar, but all the well-known names are there, too, and in fine examples.

At the very heart of the building is the Decorative Arts Division, where Mrs. Dorothy Liebes is director. Here are brought together the arts of Europe and America in their application to daily living, wittily, showily, practically, as the case may be, in rooms and display cases. There are three workshops also demonstrating pottery making, bookbinding and weaving. Here too are the Thorne Miniature Rooms so perfect in detail and scale that they may be used with confidence as a graphic textbook for the study of period styles.

To interpret this varied material, to aid in making it speak to people, and help them to profit from it, an elaborate program of free gallery talks, held daily at 11, 2, 3, and 4, is being given, with occasional special lectures.



Crucifixion.

Golden Gate International Exposition.

By MASACCIO.

Fair Murals, et al

CONTINUING FROM last month's *Bulletin*, we record again, in part, our local artists' contribution to the Exposition. Leaving the courts, temporarily, we will touch this issue on a few of the buildings where the artists have played a conspicuous part. Pacific House, the Theme Building of the Fair, is devoted to the peoples, cultures and economics of the Pacific Area. Interior and exterior, designed by William Merchant, are simple and restrained, making an ideal background for the four large maps and imposing foun-

tain that serve as its chief purpose and adornment. Here the artists have turned geographers, historians, and economists, and have transposed factual data in a most attractive and absorbing way. The four maps by Miguel Covarrubias are successful beyond question. Even to one who saw them in the course of construction they are surprisingly interesting. The large fountain in the center, designed by Antonio Sotomayer, is in fact a relief map of tile. Composed of 610 units, divided along

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A Tribute to the Art Directors

THE Golden Gate International Exposition is now an accomplished fact. The exquisite little island whose construction and building program we have watched through the years welcomes its visitors. The doors to the Palaces are unlocked; the court gardens of pansies and hyacinths are in full bloom; the exhibits within the month will be practically complete. A rich and valuable experience is in store.

But pre-eminent in importance, *the scoop* of the Exposition lies in the Palace of Fine Arts. Housing a priceless collection of old and modern masters, the galleries are presenting an exhibition that can never again be duplicated in America. That we are privileged to have these works in our midst just prior to the decision of foreign governments to prevent their future transportation makes us increasingly aware of the rare experience that is ours.

Back of this magnificent enterprise lies a story of good fortune, intelligence and wit that is the invariable background of all such successful undertakings. And the major parts played by our own museum directors is a cause for justifiable pride. Dr. Heil's extraordinary accomplishment in obtaining the European old and modern Masters and the contemporary European paintings is a distinct feat. Dr. Morley's less grateful role of assemblage and guiding of policy would have been impossible but for her unusual mental and physical vitality. Added to these are Mr. Langdon Warner of the Fogg Museum, Harvard University, in charge of the Pacific Cultures; Mrs. Dorothy Liebes, director and collector of Decorative Arts; Mr. Roland McKinney, former director of the Baltimore Museum, who gathered the Historic and Contemporary American Show; Mr. Stafford Duncan, assistant to Dr. Morley, and Mr. Shephard Vogelgesang, assistant to Mrs. Liebes.

Dr. Heil's trip through European capitals, pursued by his New York rival, is an epic in itself. "You know," he said in discussing it, "the merit of a good assembly lies in a good start and your first contacts. With a few treas-

ures assured, it becomes less difficult to convince others that they, too, should jump on the band wagon. My first stop was Paris—the response was excellent. Then Austria. With Paris as a foil, I was equally successful. (With Germany's subsequent absorption of Austria, this collection was lost to us.—Ed.) Then to Italy where I would have been very happy with a few spectacular names. But with discussion, the Italian government took a surprising stand—either a comprehensive Italian show of big names—or nothing at all. We could have their fine treasures on one condition—we must guarantee reciprocity to their Fair (1942) by American collectors and museums. I left Italy—another trip to American collectors and museums and their promise of support was arranged. Finally, the collection that is now installed was determined upon. With the Italian contribution in the bag the rest was relatively simple. Other European countries were happy to show alongside of Botticelli and Donatello."

Mrs. Liebes' journey through Europe has set an unique standard for world's fairs. "I was told to ask for a great deal, as only 75% of exhibits ever materialized," she said. "We've had the distinction of receiving 110% of our requests—we will have to rearrange our displays every few months."

These glimpses back of the scene but scarcely suggest the resourcefulness that was part of the assembling of this collection that is making Exhibition history. It cannot touch on the unselfish devotion or physical wear and tear that has perforce entered into it.

The artists of San Francisco are daily expressing their appreciation to the directors who have made this Exhibition so outstanding. Representing the members of the San Francisco Art Association, *The Bulletin* pays tribute to these men and women who have completed so magnificent a job. —M. R.



New Members

Active Artist: Mr. William A. Campbell, Jr., Mr. Paul Quentin Forster, Mr. J. M. D. Olmsted.

Associate Artist: Mrs. Kisa Beeck, Miss Emily J. Michels.



Members' Shows at Museum

Mrs. Emilie Sievert Weinberg, March 1, March 14. Mr. Erle Loran, March 15 to March 28. Mr. John Haley, March 29 to April 11. Mr. David P. Chun, April 12 to April 25.



Figure With Tulip.

By CHARLES STAFFORD DUNCAN.

Golden Gate International Exposition.

Fair Murals

(Continued from page 3)

meridians and parallels, the map is built according to the Aitoff projections, although the vertical scale is exaggerated. It is one inch to 3000 feet, and measures 47 by 30 feet. It is a most satisfying combination of geography and art.

A stained-glass map, *Trade Routes of the Pacific*, designed by Edgar Dorsey Taylor, is another splendid addition to this educational Theme House.

Composed of about 8,000 pieces of unpainted colored glass, this mural, 15 by 24 feet, is in 24 sections and can be placed elsewhere at the Exposition's close. It is a satisfaction to know that it is salvagable, for aside

from its practical value it is beautifully done.

In the Peruvian Building, Sotomayer is represented by several frescoes of Peruvian life. They are in cool blues and earth browns and form the dominant color note of the entrance foyer.

The most successful room ensemble in the Yerba Buena Woman's Club, to us, is the coffee shop. Although the idea of designing it in Tyrolian fashion has always seemed a little incongruous, yet the wall frescoes by Maxine Albrow and the wood carvings by Parker Hall are beautifully rendered and fit excellently into the scheme as outlined. Incidentally, the hand-wrought tables and chairs are also worthy of mention.

—M. R.

(To be continued)

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Current Exhibitions in Local Galleries

California Palace of the Legion of Honor, Lincoln Memorial Park: Throughout the month of March, Paintings by Thaddeus Welch.

California School of Fine Arts, 800 Chestnut Street: Throughout the month of March, Exhibition from the Art Department of the University of Hawaii.

City of Paris Gallery, corner Geary and Stockton Streets: Throughout the month of March, Oils by David Anthony Tauszky (Hungarian-American artist).

Courvoisier Galleries, 133 Geary Street: Beginning March 5, Walt Disney's Original Water Colors on celluloid, used in filming "Ferdinand the Bull."

De Young Memorial Museum, Golden Gate Park: Through March 12th, Photographs of Egypt. Through March 31, Etchings by Rembrandt van Rijn—lent by Lessing J. Rosenwald.

Gump Galleries, 246 Post Street: Through March 18, Paintings by John Gamble. March 20-April 18, Joint Exhibition of Works by W. B. Faville and Harold Wagner. March 6-25, Balinese Carvings, Drawings and Textiles.

Mills College Art Gallery, Oakland: Through March 29, Master Drawings of the Nineteenth and Twentieth Centuries. April 12-May 21, Development of Landscape Painting in the West.

Oakland Art Gallery, Municipal Auditorium, Oakland: March 5 to April 9, Annual Exhibition of Oil Paintings.

Paul Elder Gallery, 239 Post Street: Through March 11, Water Colors by Howard Simon. March 13-April 1, Water Colors by Victor De Wilde.

San Francisco Museum of Art, War Memorial, Civic Center. Throughout March, Guatemalan Textiles. March 6-26, Oils by Irma Engels, Sculpture by Bernard Sopher. March 6-26, Oils and Water Colors by Raoul Dufy. March 12-30, Oils, Pastels and Drawings by Frederico Castellon.

Showing in the San Francisco Art Association Gallery: March 1-14, Oils by Emilie Sievert Weinberg. March 15-28, Oils and Water Colors by Erle Loran. March 29-April 11, Guaches by John Haley.

Parilia

(Continued from page 2, col. 2)

brated by a dance of peace and rejoicing. After that came men representing the 'Spirit of the Occident,' 'The Spirit of the Orient' and 'The Spirit of the Polynesias,' all bringing gift-offerings to the Gods who had given them life."

General pageantry has been outlined and is now being put into production form at meetings of group captains. Lucien Labaudt is again Art Director.

Centralization of production details promises a lavish display. General direction is in the hands of Ray C. Ingram, well known for his connection with other Parilias.

At meetings being held frequently, the central committee and the art groups are rounding out all incidental plans for the pageant. At other meetings the committee is completing details of participation and seating arrangements for the ball to follow the pageant. Members of the Art Association and art groups will again be offered preference in reservations through a pre-public sale. Ticket sale headquarters for the public and a costume advisory shop will again be established downtown.—GERALD DUNN.



An exchange exhibition of works by students of the Art Department of the University of Hawaii at Honolulu will be hung in the gallery of the California School of Fine Arts March 1st to 31st inclusive.